

SCREEN SHADOWS

Now That German Films Have Gained a Foothold Here, Italian Movie Concerns Are Forging to the Front With Pictures.

By FRANK VREELAND.

Now that German films have gained a foothold here Italian movie concerns are taking heart of grace and are likewise forging to the front with pictures which they are ready to throw on the market of American audiences. Like the German trust they are united in a general combination, the UCI, which is the Unione Cinematografica Italiana when you have time and speak Italian. They are heavily subsidized by the government, as are most of the film companies in Europe, and are reported to have a working understanding with the German combine, the UFA, which would make it appear that the Triple Alliance is likely to be revived on celluloid if not on paper.

Not only is Samuel Goldwyn bringing here from the Latin peninsula two spectacular films, "Theodora," based on Victorian Sardou's drama, and "The Ship," founded on Gabrielle d'Annunzio's novel, "La Nave," but the Italians are sending after it other pictures to show that they are distinguished at other arts besides acting. One pretentious picture which is already represented here by a print is "The Life of the Borgias," and this may break out in public at any moment.

It was exhibited in England, but is reported to have been less stimulating to Englishmen than their "art and art." It is lavishly staged, but the problem of religious feeling enters into it for two of its last scenes, one depicting to show Pope Alexander VI. (Rodrigo Borgia) procuring his elevation to the papacy by the College of Cardinals through the offer of bribes, and the other exhibiting a wild party that isn't exactly a stag affair when the French King visits him, are not likely to be preferred on Sunday as a substitute for church, for they are said to be much more pronounced than the usual "clerical errors" seen on the screen.

The Italians are preparing to take the bull by the horns and revive "Quo Vadis," their last Roman spectacle, and it is also reported that "Cabrila" may come back and keep D'Annunzio's name before the public still, now that the Flume advertisement is over. It is interesting to note that Marie Dore, American actress, appeared before the camera in Italy in four pictures, with Herbert Brenon carrying the responsibility of the world on his shoulders as director.

What is understood to be by all odds the greatest of Italian pictures will never be finished nor exhibited—but cause before you shed these tears. The UCI, with characteristic sangfroid, set out to put Genesis on the screen. The producers obtained an immense subsidy from the Italian government, so the story goes, and then when the picture was three-quarters completed, word came from the Vatican that it would not countenance such a production because the Pariahs of the Bible and the directors were presenting the scriptural history in too hectic a manner, with Adam and Eve strictly au naturel. So the producers had to abandon the picture because they violated motion picture precedent and for once stuck closely to their scenario.

Nice is promising to develop into the Los Angeles of Europe, with its picturesque scenery—we have it on the word of Baedeker—its palatial residences and its sunlight, that the natives are willing to match against any scene from California. Three or four Italian and French companies have started operating there, though so far, the native scene has been very poor and unimpressive, and even unfavorably with Hollywood.

Charles Ivy Duke and Guy Newall, popular English stars, have had a studio at Nice and allowed Maurice Masterlinck to pick up some points about the movies which he didn't absorb at Hollywood. This time they are in the language, which he appears to understand better than English. The British pair are closing their studio and will be returning to England, after which in ten weeks they will launch themselves on the United States, with plenty of warning.

The French do not appear to have been as successful as other Continental countries so far in twining themselves into the American scene. Their most ambitious pictures, based on the life of Napoleon, is still drifting like a derelict in these parts, with no one to take it up or blow it out of the water. Famous Players-Lasky had an option on it until recently, but held their decision in abeyance until it could be seen whether censorship would be too heavy on them or not on the other side. When it appeared likely that censorship would come into the lives of the film magnates here, the picture was executed, decided to send "Napoleon" into exile, holding that some of the scenes might incense the censor. Some of the parts were considered too indecent for the school, and perhaps it might be thought that Josephine was not held up to the eye as a perfect lady should be to qualify for an appearance in the school text books.

While the foreign companies are sending films over here as fast as they can, money for the freight American film notables are being shipped over there, though this is not likely to affect the rate of exchange appreciably. Marshall Kellian, a well-known American film man in Europe, ostensibly to devote all his energies to directing one picture in that time for First National, but it is understood that some of his energies will be devoted to waiting for the profits on his earlier pictures, particularly "The Lotus Eaters," with John Barrymore, to mature and make him capable of coping with the American scale of living.

Miss Anna Q. Nilsson likewise sailed last Tuesday, leading the summer washout to Europe of film stars. She is much richer by the loss. Miss Nilsson will return in the fall, when she decides that she and New York are hankering for each other.

The practice is increasing of starting a movie with the title of a song, or a poem or an old play, and then throwing away the rest of the song, etc., in a combination composed of L. Lawrence Weber—assisted by Bobby North—the Warner Brothers, who have made a specialty of serials, and Harry Rapf, are projecting a new picture, "School Days," for which they needed only the title to give them the right stimulus. They have bought the music rights to the song from Gene Davis, and now they are ready to forget them. The story has yet to be manufactured, but what does that matter—hasn't practically everybody, even in the film business.

This procedure follows the line taken by Charles Ray with "The Old Swimmin' Hole," and it should cause no sur-

prise to learn that the same group fomented "Why Girls Leave Home" on the screen, dropping the original melodrama by the wayside because Miss Anna Q. Nilsson left home so fast the former picture didn't keep up with her. Wesley Barry, the youthful player, will be starred in the new venture, but he will not have his freckles bussed by his old director, Marshall Nellan, for the latter has hired him out to the new triumvirate at a couple of dollars per freckle. The youngster will be directed by Will Nye, who preserved Ambassador Gerard's "My Four Years in Germany" in the plaster of Paris of the films.

Later Nye is likely to direct a new picture in which Vera Gordon will be starred at keeping motherhood upmost. Miss Gordon, whose triumphal progress through the West has caused more of a flutter among the women's clubs than even the return of General Pershing, will close her vaudeville tour in two weeks, rest for a couple of weeks more and then go at it hammer and tongs before the camera with all her emotions about her.

Arrangements have been completed for the introduction into this country of another German film, "The Hunchback of the Dancer," mentioned before, which will be here as the guest of Landy and Turnbull. In this connection it is interesting to note that the Germans are now so convinced that they have planted their pictures so firmly in the American market that not even a California earthquake could dislodge them that they are no longer permitting options to be taken on their pictures by film entrepreneurs here, but are demanding spot cash, in the same spirit in which the Allies are demanding an indemnity.

Miss Agnes Ayres, having finished her work in Cecil B. De Mille's all star production, "The Affairs of Anatol," and Wallace Reid's "Too Much Sinned," has arrived in New York to begin work as leading woman in the Paramount production of Peter B. Kyne's "Cappy Ricks" under the direction of Tom Forman.

Sessue Hayakawa and his wife, Tsuru Aoki, have a collection of Japanese kimonos valued at \$100,000. Miss Pauline Frederick has the largest collection of feather fans extant.

A cable message from Kathleen Norris, just received by Goldwyn, announces that she and Major Norris have sailed for the United States. After a holiday in Europe, both writers are returning to their literary work. Mrs. Norris, the latest author to be added to the Goldwyn roster, will leave soon after her arrival in New York for the studios at Culver City, Cal., to assist in the preparation of her first screen story.

John M. Stahl is now engaged in cutting his initial independent unit production, "The Child Thou Gavest Me," which he recently completed in production at the Louis B. Mayer studio.

Wallace MacDonald, well known leading man, has been added to the cast of the next Will Rogers picture, "A Poor Relation," which Goldwyn is preparing to put into production.

The interior scenes have been practically completed by George Randolph Chester for the Vitaphone feature, "The Silver Chair," which Miss Corinne Griffith is collaborating with Mrs. Chester.

Madyn Arbuckle for a long time shied at the picture, but finally accepted it, and the first of his screen appearances is to be made in a picture titled "Squire Phil," which is getting the picture ready for New York presentation. In "Squire Phil" Mr. Arbuckle will enact the role of the squire, which he originated in the stage production, "The Circus Man."

Miss Alice Calhoun has completed "Closed Doors," her new production which she has written and produced for her by Harry Dittmer. The film is under the direction of G. V. Seyffert.

"The Scarab Ring," Miss Alice Joyce's forthcoming Vitaphone production, has been completed at the Brooklyn studio and work begun on another picture, Edward Jose directed "The Scarab Ring."

Miss Corinne Griffith, the Vitaphone star, has completed nearly half the scenes in "The Payment," her forthcoming picture, which Miss Corinne Calvert is a featured member of the cast. Webster Campbell, who directed Miss Griffith in "What's Your Payment?" is directing "The Payment."

H. C. Witwer, Peter B. Kyne, Miss Edna Ferber, Miss Alice L. Tildesley, John McCully, Courtney Meade Cowley, Wadsworth Carter, Miss Clara Louise Burnham and Clarence Buddington Kelland are now writing for Universal stars.

Antonio Moreno is busy on his forthcoming Vitaphone production, "The Secret of the Hills," by William Garrett, at the West Coast studios. Miss Lillian Hall plays opposite him.

Earle Williams has completed "The Silver Chair," his forthcoming production, Marshall Kellian, who is directing the picture, has been in Europe, ostensibly to devote all his energies to directing one picture in that time for First National, but it is understood that some of his energies will be devoted to waiting for the profits on his earlier pictures, particularly "The Lotus Eaters," with John Barrymore, to mature and make him capable of coping with the American scale of living.

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Miss Pickford Appears in Own Film; Will Rogers on Screen in Cobb Story



MISS DOROTHY DALTON in "THE IDOL OF THE NORTH" RIALTO THEATRE.



MISS MARY PICKFORD in "THROUGH THE BACK DOOR" CAPITOL.

Harold Lloyd and Anna May Wilson in "Now or Never" CAPITOL.

Miss Ethel Clayton in "Sham" RIVOLI.

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Light Opera More Difficult Than Grand to Sing

So Says Miss Painter of 'The Last Waltz,' and She's Done Both.



MISS ELEANOR PAINTER, star of "The Last Waltz," the new Oscar Straus operetta, bubbles over with good spirits off the stage even more than she does on it—she imagines that her soul is always waiting. She will tell you at the Century Theatre that she is distinguished above prima donnas, not merely by her fine looks and her looks by an affinity that comes from the inner springs of feeling and not from a desire to please the management, for she has been known to be courteous to a stage hand.

So it is somewhat of an anomaly to hear this diminutive diva—she suggests a prize winning kitten in her dressing room, not merely by her size, but by her exuberance—to hear her say that she believes in discipline. "Until you discover that what she means is the discipline of grand opera training, into which, she says, every light opera singer should be drafted."

"Grand opera training for musical comedy is most valuable," she said the other night while smiles seemed to dart from every corner of the dressing room. "You have to learn to play a variety of parts—and variety never hurt any one yet, unless I'm prejudiced. Many a poor girl here starts singing a prima donna role without training and she fails miserably after she does the part night after night, her voice has become a first class croak, and she wonders why."

"Light opera roles, as a matter of fact, are much more difficult to sing than grand opera, though this may seem like a State secret. I'm imparting to you. You see, grand opera roles are written usually in four parts—soprano, alto, tenor and bass—with the soprano riding high and free above them. But light opera roles are all written in one part, and the poor soprano has to be a tenor, bass and alto as well. It's very difficult to start low and then ripple up the scale and then jump back to the lower register again—few persons can do a quiet successful. I've been trying to get the change this in this place, and maybe I'll get my way some day in an operetta without losing my voice asking for it. Training, I suppose I like operatic work abroad because it was such fun, particularly the fact that there was such free and wholesale comradeship back stage, and then out in the street you were merely a citizen again and all the members of the company bowed stiffly to each other, with the hand on the heart. Opera gives one scope to act, and I'm happy when I'm acting—even if I have to be sad rather than show no emotion at all."

"That's why this role is one of the hardest I've ever had, because it's such a straight part, and you have to be very difficult time on the stage just playing yourself. I like to show some deep feeling, and that's why the hardest part of the performance for me is during the 'My Mother Taught Me' song. I called upon to look sweet. I dislike to look merely sweet."

"But I have such a good time acting that that matter what the role, the opening night never disturbs me—except that the first performance of this piece nearly laid me low. It was when I made my first entrance and dropped the mask along with my arm—I nearly dropped my voice too. That was the first time I'd ever sung the entrance song on that pitch, for Oscar Radin, the musical conductor, had merely had an opportunity to play it over on the piano for me last Sunday, when I was home trying to make friends with a cold. You see, I'd had to miss the last rehearsal because I had to stay home and look after a high fever."

"I was thinking of this when I came on, and I kept humming the pitch frantically to myself, and thinking, 'My goodness, what a trial! I'm going to slip before this pitch slips from my fingers. And then the mask slipped. But I managed to pick it up and keep a tight grasp on the pitch at the same time—somehow.'"

"Applause always rather disconcerts me, especially on an entrance, because it makes me out of the character and makes me think, 'Oh, my goodness, now, now, now, I'm in it, I'm in it, and I simply must live up to it.' I'm rather indisposed to take a certain call, and the other night J. C. Huffman, the director, had to say to me in the wings, 'Excuse me for pushing you, Miss Painter, but you've got to go out and take that curtain call.' But I suppose if the people weren't there I would not get so disconcerted. I don't think I should like that either—so there you are."

Miss Gladys Walton has recently completed a glossary of circus expressions gathered in her experiences while making "The Man Tamer," her forthcoming feature. Miss Walton came from the circus with many professional circus people whose services had been requisitioned to add atmospheric accuracy to the picture.

Some of the definitions of circus terms as interpreted by Miss Walton follow: "Canvasser"—One who assists in selling and lowering tents. "Hazeroback"—Man who drives stakes and helps load and unload cars. "The lot"—Grounds on which the circus is shown.

"Jump"—Distance between one place of exhibition and the next. "Big top"—Tent in which main performance is held. "Kid top"—Tent in which side show is presented. "Animal top"—Tent which houses the menagerie.

"Cats"—All wild animals except elephants, particularly lions. "Kinker"—An acrobat. "Do Riles"—The act of juggling each other on acrobatic feet. "Burrel act"—Juggling of inanimate objects by means of the feet.

"Castings"—Aerial act where person is thrown from one pole to another after being swung back and forth on trapeze. "Ring"—Another form of aerial act where performer does not use trapeze but is suspended from rings.

"Breakaway"—Aerial act in which performer hurls himself from one swinging bar to another. "Rein back"—Type of horse used for bareback riding or upon which performers stand while horse runs around ring.

"High school"—Trained horses particularly proficient in high stepping, dancing and pedestal posing. "Hey Rube"—War cry of the circus which calls every employee to arms.

LAST WEEK OF TWO PLAYS. This is the last week of two plays. "Enter Madame," at the Fulton, will end its long run of forty weeks. Brook Pemberton will send it on tour next week.

"Nemesis" begins its final week, with Augustus Thomas, who assumed the principal role in his new drama a fortnight ago, following the lines of "Enter Madame." "The Cockeyed" and "The Kicker" will continue to the part until the end of the run at the Hudson.

AT UPTOWN THEATRES. At the Shubert Rivera Theatre this week the attraction will be Miss Florence Reed in "The Mirage," by Edgar Selwyn. This is the play in which Miss Reed appeared with success earlier in the season at the Times Square Theatre.

ACTOR TELLS WHEN APPLAUSE IS UNWELCOME TO THE PLAYERS

George Sidney Had Fears "Welcome Stranger" Would Not Be a Success Because of Friends in First Night Audience.

George Sidney is just as homey and informal and friendly as the character of the merchant whom he portrays in "Welcome Stranger"—in fact, in his dressing room at the Sam H. Harris Theatre he hardly seems to know the meaning of grease paint. So it caused no surprise to learn in an interview that when he really is ready to go on stage, he has as easy a job at the stock in a steamer engine room, for he must not only overcome his own lethargy, but bring the audience out of theirs and make them forget their collar is getting plastered around their neck. Sometimes an audience comes prepared to laugh at anything, and will snuff even before you've reached the end of the line, just as though they wrote the play themselves. At other times they'll dare you to make them laugh. What actors prefer is an audience offering just a little opposition to conquer, for the players must be aware of the audience's desire to see the play for the sake of their art.

"We find that audiences may differ a little in the spots where they laugh, but on the whole we gross about the same average of laughs per performance, though that has never been tabulated by an expert accountant. Some of the players are more receptive to the religious thought in the play, but Aaron Hoffman has mingled his broad play for tolerance with bright lines and Christian Science, and delicately and skilfully shut no one pulls a wry face and barks. This is propaganda."

"Several years ago I appeared in 'The Show Stopper' and had the opportunity to be one of the first to show that a Hebrew character could be human and yet entertaining without dialect and red whiskers. Since breaking away from the burlesque comic roles I'd been associated with I've always nursed an ambition to play a part revealing the Jew on broad humanitarian lines, and perhaps that's why I can carry the role now without straining, raising my voice, or changing anything about me but my suit of clothes."

Hotel Harding Polo and Golf at Garden City

New \$5,000,000 Structure to Be Named After the President—Arrivals Among the Arrivals at the Resort.

Special Despatch to THE NEW YORK HERALD. GARDEN CITY, L. I., May 14.—The Salisbury, Garden City, and Meadow Brook golf courses have been very busy golfing the last few weeks. The local polo players also have been getting their mounts in condition for early play. The four polo fields at Meadow Brook will be open to the public for the first time this month, and twenty players with fifty or more mounts now are at the various country places in the vicinity of Westbury, New York, Garden City and the Wheatley Hills sections.

Quite a number of the polo contingents of Long Island will start next week for England to attend the games of the polo players. These include those of the American visitors will return immediately to Long Island, and a series of events will be held at the various country homes. These will include those of Harry Payne Whitney, Devereux Milburn, J. Watson Webb, John S. Phelps, Thomas Hiltchcock, Bradley Martin, Charles Spaulding and a number of others.

The Long Island Episcopal diocesan convention will be in session next week at the Garden City Hotel, and more than five hundred clergymen and laymen representing every church of Long Island and Brooklyn will attend the meetings.

The Cats at the Garden City Hotel include Countsess del Sera of Rome, Mr. and Mrs. S. D. Forbes, Mrs. Wallace Shillito, Mr. and Mrs. J. H. Adams, Mr. and Mrs. J. H. Eilbeck, Mr. and Mrs. J. Roderick Buchanan, Mr. F. J. Pollock, Mr. and Mrs. C. J. Marr and Mrs. M. J. Marr, Mr. and Mrs. Joseph H. Colyer, Mr. and Mrs. F. A. Erwin, Mr. and Mrs. E. C. Seward, Mr. and Mrs. Greenman, Canada, and Mrs. E. C. Seward, Mr. and Mrs. J. H. Adams, Mr. and Mrs. J. H. Eilbeck, Mr. and Mrs. J. Roderick Buchanan, Mr. F. J. Pollock, Mr. and Mrs. C. J. Marr and Mrs. M. J. Marr, Mr. and Mrs. Joseph H. Colyer, Mr. and Mrs. F. A. Erwin, Mr. and Mrs. E. C. Seward, Mr. and Mrs. Greenman, Canada, and Mrs. E. C. Seward, Mr. and Mrs. J. H. Adams, Mr. and Mrs. J. H. Eilbeck, Mr. and Mrs. J. Roderick Buchanan, Mr. F. J. Pollock, Mr. and Mrs. C. J. Marr and Mrs. M. J. Marr, Mr. and Mrs. Joseph H. Colyer, Mr. and Mrs. F. A. Erwin, Mr. and Mrs. E. C. Seward, Mr. and Mrs. Greenman, Canada, and Mrs. E. C. 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